

LIBRARY
UNIVERSITY OF MICHIGAN

MAR 24 1947

THE CLASSICAL WEEKLY

VOL. 40, NO. 12

January 27, 1947

WHOLE NO. 1060

LINKING THE OLD AND THE NEW IN ITALY (McDaniel)

ABSTRACTS OF ARTICLES

AUSPICIUM MELIORIS AEVI!

A well-tested LATIN SERIES which covers fully the best recommendations
for the high school course

FIRST YEAR LATIN by Smith-Thompson

LATIN WORKBOOK by Thompson-Peters

SECOND YEAR LATIN by Scudder

THIRD YEAR LATIN by Kelsey-Meinecke

FOURTH YEAR LATIN by Carlisle-Richardson

CLASSICAL MYTHS by Herzberg

covers every allusion to mythology
which occurs in the LATIN SERIES.

ALLYN AND BACON

Boston

New York

Chicago

Atlanta

Dallas

San Francisco

THE CLASSICAL WEEKLY

Published weekly (on Monday) except in weeks in which there is an academic vacation or Armistice Day, Thanksgiving Day, Christmas, New Year's Day, Washington's Birthday, Easter, or Memorial Day. A volume contains approximately twenty-two issues.

Owner and Publisher: The Classical Association of the Atlantic States. Place of Publication: Bennett Hall, University of Pennsylvania, Philadelphia 4, Pennsylvania. Printed by The Science Press Printing Company, Lancaster, Pa.

Edward H. Heffner, Editor, Bennett Hall, University of Pennsylvania, Philadelphia 4, Pennsylvania.

Franklin B. Krauss, Secretary and Treasurer, The Pennsylvania State College, Box 339, State College, Pennsylvania.
Associate Editor, Wm. C. McDermott; Contributing Editors: Charles T. Murphy, J. C. Plunpe.

Price, \$2.00 per volume in the Western Hemisphere; elsewhere \$2.50. All subscriptions run by the volume. Single numbers: to subscribers 15 cents, to others 25 cents prepaid (otherwise 25 cents and 35 cents). If affidavit to invoice is required, sixty cents must be added to the subscription price. For residents of New York, New Jersey, Pennsylvania, Delaware, Maryland, or the District of Columbia, a subscription to THE CLASSICAL WEEKLY (or, alternatively, to the Classical Journal) is included in the membership fee of The Classical Association of the Atlantic States, whose members are also entitled to The Classical Outlook and The Classical Journal at special prices in combinations available from the Secretary.

Entered as second-class matter November 7, 1945, at the Post Office at Philadelphia, Pa., under the Act of March 3, 1879.

Acceptance for mailing at special rate of postage provided for in the Act of February 28, 1925, authorized October 14, 1938.

Volume 40 contains issues dated: October 14, 21, 28; November 4, 18; December 2, 9, 16 (1946); January 6, 13, 20, 27; February 3, 10, 24; March 3, 10, 24; April 14, 21; May 5, 12 (1947).

LINKING THE OLD AND THE NEW IN ITALY

If every specialist when he was nearing the end of his professional career would only inform the beginners in his field which of his activities have given him most pleasure and profit, and set forth the reasons why, he would forward, I believe, both scholarship and teaching. All of us need that sort of inspiration and stimulus at the discouraging stage of apprenticeship. Having myself enjoyed in my professional travels and research certain satisfactions of a rather unusual nature, I am prompted to reveal them as attractively as my poor ability may permit to fellow-workers in the formative period of their career. If 'old stagers' also attend, I may, conceivably, be responsible for some regrets.

I followed my first appointment to a college position, a half-century ago, by a visit to Italy to view with my own eyes its geographical features, its ancient ruins, and the life that the descendants and heirs of the old Romans have been living in our age. The profits and pleasures of that first year I have matched with those of many later visits. Like many other Classicists, I learned that there is often more inspiration and sometimes even more instruction to be gained from a few minutes of autoptic investigation in Italy than from hours of reading in the descriptive and technical books available at home. In our department of learning a closet student must be a field student as well.

In the normal days of peace there were, of

course, a great number of American students who sought restorative diversion and professional profit from the sort of trips that I had in Greece and Italy. But I found that one conscious purpose which inspired my own journeys almost never actuated teachers of Greek and Latin on their travels. It is of that that I venture to speak, now that my days of exploration have become merely fading memories.

Early in my professional career I noted two facts which impressed and influenced me. I found that the author of a book of travel and description concerned with Italy in modern times rarely revealed detailed knowledge of ancient life or a scholar's intimacy with Greek and Latin literature. At the same time, I began to realize with increasing surprise that Classicists writing in various languages on the civilization of old Rome commonly neglect to correlate the information contained in their manuals or textual commentaries with what one may learn or observe in present-day Italy. Here, then, was an opportunity for a new attitude and a new approach which could advantage my pedagogy and yield me, I felt sure, much enjoyment.

Being convinced that a systematic search for survivals, parallels, and contrasts would contribute something to the soundness as well as to the interest of my private studies and that the use of what I might find could clarify and vitalize undergraduate as well as graduate teaching, I visited as many parts of Italy as I could in my quest, and, at the same time, in order to supple-

ment my own finds, I read multitudinous books and articles on that land. Then, too, I talked with the natives and with foreigners long resident in Italy about its ways of life, no doubt playing in this too often the part of an importunate inquisitor. Horace is not the only Italian who, while strolling down the Sacred Way or some other path of leisure, *nescio quid meditans*, has chanced upon an inquiring bore to his discomfiture. I should like to present some of the results of my studies, inquiries, and observations for the benefit of those who enjoy viewing the present in the light of the past and the past in the light of the present. It would be a welcome by-product if I could start somebody else's feet on the road to Rome with a crusader's zeal to make more alive the dead and dying languages by the gains alike in knowledge and enthusiasm that come from such motivated pilgrimages.

One cannot safely affirm, of course, that a parallel custom is necessarily a survival from an antecedent of Roman times. There have been too many admixtures of peoples in Italy. In the southern parts in particular what appears to be a Roman survival may have come in from Greek practice, and in Sicily it may be due to the ways of living of any one of many racial strains. That island has been a veritable melting-pot of races.

The information on ancient life which we can get from such Latin literature as happens to have escaped the destruction that has been the fate of most of it commonly concerns the citizens of Rome, but we may safely assume that much that we say of them could be said with equal truth of those who lived in other large cities at the same period. As for modern Italy and Sicily, things changed rather rapidly under Fascism, some for the better, some for the worse, and it has become easier to draw a certain sort of attention to one's writings by maintaining that earlier students have observed wrongly and judged wrongly, and that the Italians do not have this or that custom, characteristic, or belief. I have come across flagrant instances of this sort of thing.¹ I hope to avoid the arrogance of these denials of what others claim to have seen *oculis suis*. One Italian community does not necessarily bear witness to another, nor one year for a date ten years earlier

or later. Our investigation deals with eras which are separated by many centuries: we need not argue about the shifting scenes of mere decades. If the Black Shirts recently destroyed the similarity or the duplication of which we happen to be speaking, or if some future Red Shirts are going to destroy it, or still another generation with other shirts of patriotism or of chauvinism on their back are going to revive it, this is not much our concern. In general, I am speaking of the last fifty or sixty years, but in sporadic cases, 'modern' may denote a period of considerably more than that. Even where a custom of this very decade seems to be absolutely the same as one mentioned by a Latin author, evidence is commonly lacking that would prove beyond peradventure that it has survived in an unbroken tradition. It may have ceased and been renewed several times during these two millennia of history. Such coincidence of continuity as I happen to have found chronicled for Italy of the Middle Ages or of the Renaissance I rarely introduce. Limitation of space forbids.

Then there is that other point which we must keep in mind. However united Italy may ever be said to be politically—and it was perhaps never more nearly a unit than it has been in recent years—it is by no means homogeneous socially. Observers have often remarked that within the peninsula and its islands there are many Italies.² An Italian villager, with the *campanilismo*³ ('church-steepleism') or parochialism which so commonly characterizes him, may even speak of a man from a nearby community as a *forestiere*, 'a foreigner.' Civilization is more advanced in the north than it is in the south.⁴ There is only too much truth in the statement that the Milanese has little but scorn for the Sicilian, the Sicilian has a heritage of antipathy to direct upon the Neapolitan, the Neapolitans slur the Calabrian as *duro di testa*, a 'thick-head' or 'bone-head,' and the Romans rather despise the Neapolitans. Italians who dislike the people of their capital city declare that SPQR should mean *sempre porci questi Romani*: 'Always pigs, these Romans!'⁵ Fascism had to recognize to a certain extent three Italies, that of the north, that of the middle, and that of the south. It is

in the civilization of the south that I have collected the greatest number of cases of similarity between the life of antiquity and that of today.

May I begin now with certain generalities and first with some remarks, or, in view of our paucity of data, shall I say with certain guesses about the uniformity of Roman civilization in the Italy of two millennia ago?

The area of the Italian peninsula is sufficiently small to make natural the development of a somewhat unified culture in the course of time. It is about seven hundred miles long and varies in width from eighty to two hundred miles. Greece, also, was not large. But much of it was so criss-crossed by ranges of hills and mountains that the different peoples who were pocketed among them lacked easy passage from community to community except in so far as it was possible to go by sea. As a result of this, cities which were, as the crow flies, quite near to one another might reveal notable diversities in manners and customs as well as in language. Italy also has its mountains, but the Alps were valuable as shutting out disruptive forces from the barbaric races of the north, while the Apennines, forming the spine of the peninsula, leave long stretches of relatively level territory to the east and to the west. In Italy, communication by land was easy. Even the mountain barrier itself offered sufficient breaks in it to keep the people of the two coasts from being segregated from each other in their cultural life. Ancient Milan in the north and Naples in the south, Rome west of the Apennines and Ancona east were probably in their ways far from being so different from each other, and all four so different from one another, as was Athens from Sparta.

The one thing which we might have expected to continue from antiquity unchanged is the climate. The inhabitants of the capital still shiver when the *tramontana* blows, quite as the old Romans chilled to it as it came over the mountains in the winter. The sirocco is still depressing energy and spirit with its hot breath from the far-away African desert. In northern Sicily, as I know from experience at Cefalù, it can carry enough dust and sand—whether or not some of it from across the Mediterranean in Africa, I

dare not say⁶—to cut the face like sleet and, at its worst, to trouble breathing. The summer sun still bronzes youth with a tan that Ovid thought a trait of manly beauty. Rains still play their ancient role in ways that remind the Classicist of passages in the Latin authors. All this is true, but—believe it or not—there has been a change in climate at Rome in the course of the last two thousand years. While flakes of snow are now welcomed by the small boy as a rarity, ancient literature tells of its falling so abundantly that it stood seven feet deep and caused houses to tumble down,⁷ tells of the freezing of the Tiber from bank to bank,⁸ and of snow standing in the Roman Forum for forty days.⁹ Then there is the evidence, such as it is, in that clever epigram of Martial of a boy whose throat was pierced by a falling icicle.¹⁰ After the assassination, the dagger melted into harmless water. Such deaths do not occur in modern Rome. Snow is more likely to melt in forty minutes. Mount Soracte does occasionally receive a fall of snow, but during my winterings in the eternal city, it has never stood out as a symbol of the season, as it did for Horace when he composed his well-known lines: *vides ut alta stet nive candidum / Soracte*.¹¹ I very much query, therefore, whether Helen Zimmern, a very intelligent writer on Italy, is correct in thinking that the country as a whole is colder now in consequence of deforestation.¹² She believes that the clothing of the ancient Romans would not have been adequate for them to endure the icy blasts of the *tramontana* as they sweep Rome on some of our winter days. But we must remember that it was the Roman who wore it, not the modern Italian.

Nature herself and the natural features of Italy and Sicily constantly support illusions of the Latinist that he is back among the people of his studies. The very name of town, lake, or stream is a common reminder of the far past, so slight may be the change in form. Wherever the country is still somewhat in its wild state and no abode of modern man is in sight some beautiful landscape or seascape may suddenly recall descriptions of the Latin poets. So often it is some small thing in the world of Nature which makes one forget the present in reminiscences of the

past, some trivial happening amid rural scenes, a sight, a sound, a pungent odor. No leisured Classicist should study the ruins of Herculaneum and Pompeii and neglect the present countryside. I found great profit in exploring it, camera in hand, to picture and take note of surviving features in the architecture of the houses and in the rural life of Italy. I can never smell mint anywhere without thinking of the peristyles of the disintegrating houses of the ancient Pompeians which are redolent with it growing wild. The fragrant herb was once the nymph Minthe, so verses in the *Metamorphoses* of Ovid tell us,¹³ and amid the utter stillness and loneliness of mid-summer study among the ruins, he will be no true Ovidian who does not wish that Persephone would work a re-transformation to Minthe's maiden form, provided that she was a beauty, as, according to the usual but perhaps erroneous assumption, all nymphs ought to be.

Sometimes the reminder of ancient days is a green lizard that flashes across a sun-baked, crumbling wall, or several of the agile creatures will stir in the blackberry bushes, which provide welcome refreshment in the peristyles of some of the many neglected houses that no ordinary tourist ever visits: *virides rubrum dimovere lacertae*, the words come singing down the ages from the pretty ode of Horace,¹⁴ and one likes to think that one should never kill a *lacerta* because it is *un animale innocente* which once washed the swaddling bands of baby Jesus.¹⁵ *Sole sub ardenti resonant arbusta cicadis* runs one of Vergil's most musical lines,¹⁶ and all day long under the ardent sun of summer one hears the voice of the cicada. The little singer makes a personal appearance for us instead of being merely pictured in some ancient work of art. Carducci calls them *pazze di sole*, and they certainly do belong to the sunshine 'follies.'

But nothing else has transported me in spirit to Classic times with such a thrill of rapture as the song of the nightingale from an Attic copse, past midnight, or in Italy from some garden grove around the Lake of Como. Yet, more than once I have listened to bitter complaint of the songster from those who have lost their sleep nightly because of its loud but rather melancholy

notes. The *durus arator* of today is doubtless quite as capable of bereaving Philomela of her young as he was anciently, according to a famous passage in Vergil's *Georgics*.¹⁷ Even the singing of a nightingale seems to be powerless to touch the heart of the carnivorous in a land where butcher's meat is too costly for many to buy and where a few birds do still fly and *contadini* can, and do, alas! shoot straight.

Yes, Nature in Italy constantly serves as a royal remembrancer. Then, there are also the more prominent works of man to send our thoughts and fancy back, particularly the buildings. Yet, a Latin student must soon recognize that the finer architecture of many ancient towns to which the tourists throng is much more likely to bring to the imagination life in the period of the Renaissance than it is anything of a purely Classical interest. Within my time, Rome itself has been becoming so obtrusively modern both in fact and in aspiration that only annual visits can save one from humiliating errancy in its renovated or newly constructed quarters. The exclamation of Lord Byron, *Roma, Roma, Roma non e più come era prima*,¹⁸ is now an expression of pride, not of regret. Every effort is being made to impress the world with the idea that the capital of Italy is as much up-to-date as Paris, London, or New York. Every year one can think less readily of the Rome of the past as one walks along the modern and modernized streets. On the other hand, the ruins of the ancient metropolis are now exposed in such continuity and so neatly freed from the accumulations of the later centuries that it is much easier to restore for the picture in one's imagination the parts that were the finest in the estimation of a Roman.

Except, however, for actual archaeological remains, it is probably the nomenclature of modern localities and institutions in the city that most often brings to mind the glories of the Classic past. Certain names of streets recall our boyhood studies in history and literature.¹⁹ *Via dei Gracchi* makes one think of those famous figures in the sociological development of Rome, Tiberius and Gaius Gracchus. *Viale Giulio Cesare* recalls the greatest Roman of them all. It is far from

the Subura, where he once lived.²⁰ *Via Virgilio* and *Via Orazio* honor great poets, however un-Vergilian and un-Horatian they may seem. Pliny and his friend Tacitus would certainly feel less at ease on either *Via Plinio* or *Via Tacito* than many a Classical specialist would in the former's Laurentine Villa. The Trastevere region still represents the extremes in social strata that it did when it was the *Regio Trans-tiberina*, the quarter across the Tiber from the chief center of the town. Saint Peter would have felt much more at ease in the low-lying streets, where the smelly fishermen and other humble folk lived, than on the villa-clad Janiculum. He would today and for much the same reasons. The plebs in their Secession of nearly two and a half millennia ago tramped out to the *Mons Sacer*: we go to *Monte Sacro* on a tram, and it may seem to contain as passengers most of the plebs of the modern town. The very hills of Rome provide their ancient names. One may walk with the ghosts of the dead all over the city. It is *Roma aeterna*, as prescient Romans recognized some two thousand years ago and as even this modest *opusculum* of mine may indicate.

The personal appearance of the old Romans must ever remain largely conjectural, but it is a topic for discussion which is too tempting for anybody who is interested in survivals to ignore. Art, anthropology, and literature all offer disputable data. The schoolboy struggling with Caesar's Commentaries on the Gallie War, if his imagination becomes immersed in the heroism of that conflict, readily figures the Roman legionary as standing at least six feet tall and as having the muscles and proportions of his limbs to correspond; but he may live to learn that it was organization and superior military science rather than superior physique and stature which made the soldiers of Rome a match even for the flaxen-haired giants of the northlands of Europe. There is no reason to believe that they were much taller or larger than the people of the Italian peninsula average today. As a matter of fact, one notes on the streets of Italian cities an abnormal number of undersized men and women, so that we may be reminded that in

Roman times dwarfs were often to be found among the more superfluous members of the slave household in the homes of the wealthy. There their grim job was simply to be amusing. The traditional portrait of Aesop represents him as a little hunchback. In the militaristic nations of antiquity about all that a dwarf could do was to be an Aesop, and a blind man, if he could, to be a Homer. Men who were incapacitated for soldiering had to live by their wits, and so they specialized in wit and other products of the mind. In Italy today no man is too small not to fit somewhere into the mechanism of war. Mars now kills alike Aesops and Homer. Every generation brings the red god nearer to supremacy among the *caelestes*.

What shall we say of facial beauty in the Italy of then and now? William Dean Howells, a keen and sympathetic observer of modern Italian life and character, speaks of that 'democracy of good looks' which one sees in no other land to an equal degree.²¹ Admirers of physical beauty are tempted to exclamations rather frequently if they rove Italy from end to end, and the inspiration to praise is quite as likely to come from the appearance of some member of the lower classes as from that of man, woman, or child of the superior stratum of society. In women, however, it is a beauty which quickly wanes, and the girl all too soon graduates into that ample rotundity which characterizes Italian mid-life. Of course, it is the children who most often evoke ejaculations of admiration if the observer's taste runs to brunettes. To come across a group of naked youngsters indulging their amphibian nature in the waters of the Bay of Naples is to see the best Classical bronzes come to life before one's eyes. Their sun-bronzed bodies with firm and exquisitely modelled flesh glistening from the salt water need to undergo only the reversal of Galatea's experience to become a match for the finest products of a Praxiteles, a Myron, or a Polyclitus. These Neapolitan boys do not, however, grow up to average a high quality of Italian manhood, nor, in general, have I noted in the youth of any rank of society in the south of Italy quite the same level of athletic physique that college students in England or in

the United States exhibit. Fascist militarism did, however, change conditions of health all over the country.

As a rule, Italians of both sexes can boast of fine heads of hair, and, when their teeth are good, their dark complexions set off their whiteness and beauty. Rarely will one remark an insignificant nose. Speaking generally, we may say that this feature is better chiselled than the average of the noses which one sees in other lands. All this makes us suspect that two thousand years ago the Italians may have approached the appearance that the artists gave them, let us say, in the superb procession of the *Ara Pacis*. To be sure, there is much disconcerting statuary, especially portraits of humble folk. We cannot, of course, know to what degree talented artists idealized features when they were dealing with members of the imperial family or with other patrons whom they could not afford to lose. Emperor Augustus may not have been so much handsomer than L. Caecilius Jucundus.²²

NOTES

¹ Cf., e.g., John Gibbons, *Afoot in Italy*, 14; 18; 26.

² Among others: J. R. Rodd, *The Italian People*, 9–10; Richard Bagot, *My Italian Year*, 16; M. Duvillard, *Esquisses italiennes*, 33.

³ For this *campanalismo* cf., e.g., M. A. R. Tuker and Hope Malleson, *Rome painted by A. Pisa*, 137; ‘attachment to the village pump.’ In Italy this means, of course, not the ‘pump’ but the public fountain, where they wash the clothes amid a noisy interchange of communal gossip; Colin R. Coote, *Italian Town and Country Life*, 198; Richard Bagot, *op. cit.* (see note 2), 15. Everybody who has lived in Rome knows the superciliousness of the declaration ‘son Romano di Roma’ and how the Trasteverini can lord it as ‘pure Romans’ over the inhabitants of the other bank of the Tiber. There can be feudal antipathy between neighboring villages: Mrs. Janet A. Ross, *The Land of Manfred, Prince of Tarentum and King of Sicily*, 33. The social taboo against marrying out of the immediate community makes us think of the *ius matrimonii* of ancient Republican days: Phyllis H. Williams, *South Italian Folkways in Europe and America*, 72. Cf. F. M. Guercio, *Sicily*, 243, on partisan fighting on behalf of one local saint against another.

⁴ For the opinion of an Italian: Alfredo Niceforo, *Italiani del nord e italiani del sud*, 4; 6; 7. An excellent account: Henri Aubert, *Villes et gens d'Italie*, 230–

280. Note also Gherardo Ferreri, *Gli Italiani in America*, 55: *la semi-barbarie del mezzogiorno*. On the paganism there: Phyllis Williams, *op. cit.* (see note 3), 135.

⁵ Arthur Milton, *Rome in Seven Days*, 35; Giggi Zanazzo, *Usi costumi e pregiudizi del popolo di Roma*, 99: interprets also *sempre preti questi romani*, etc.

⁶ Cf. *Messina e dintorni, guida a cura del municipio*, 18–19. The powdery and gritty stuff when mixed with rain provides that appearance of showers of blood which may account for the phenomena so often reported as portents in the ancient chronicles of Rome. See Will S. Monroe, *Sicily, The Garden of the Mediterranean*, 12. The Classical student will think of the *lapideus aut sanguineus imber* of Cicero’s discussion: *De Div.* 2.28.60.

⁷ Dion. Hal. 12.8; cf. Juv. 6.522.

⁸ Livy 5.13.

⁹ William W. Story, *Roba di Roma*⁶, 383.

¹⁰ Mart. 4.18.

¹¹ Hor., *Od.* 1.9.1.

¹² Helen Zimmern, *The Italy of the Italians*, 199. An authoritative description of weather conditions: *Encyc. Ital. s.v. ‘Roma.’* For the 12th cent. at Siena: William Heywood and Lucy Oleott, *Guide to Siena*, 52–53, gives an interesting picture.

¹³ Ovid, *Met.* 10.723–729; cf. 8.663.

¹⁴ Hor., *Od.* 1.23.6.

¹⁵ Giuseppe Calvia, ‘Animali e piante nella tradizione, popolare sarda e specialmente del Logudoro,’ *Il folklore italiano*, I (1925) 197–198. Another reason given is that it licked the wounds of Christ on the Cross: La Marchesa di Villamarina, ‘Credenze popolari della Valsesia,’ *Rivista delle tradizioni popolari italiane*, I (1893–1894) 135.

¹⁶ Verg., *Ecl.* 2.13. On the *cicala*: O. Keller, *Die antike Tierwelt*, II, 402; 404; Thomas F. Royds, *The Beasts, Birds, and Bees of Vergil*, 31.

¹⁷ Verg., *Georg.* 4.511.

¹⁸ See an interesting book: Marco Besso, *Roma nei proverbi e nei modi di dire*, 67.

¹⁹ One may pick out many other examples than those which I offer from the *Dizionario topografico di Roma*, published by the Governatorato di Roma.

²⁰ Suet., *Jul.* 46.

²¹ W. D. Howells, *Tuscan Cities*, 4.

²² A reader who is especially interested may consult for the *Ara Pacis* reliefs G. Rodenwaldt, ‘Kunst um Augustus,’ *Die Antike* XIII (1937), Abb. 10 and 11, and, then, in the same volume, F. Poulsen, ‘Die Römer der republikanischen Zeit und ihre Stellung zu Kunst,’ Abb. 9–11; 13–15, for an appalling series of ugly heads of men and women. For those which I mention see A. Maiuri, *Pompeii*, 90; 102; A. Mau, *Pompeii*, fig. 256; 269; R. Delbrück, *Antike Porträts*, Taf. 38; M. H. Swindler, *Ancient Painting*, 582; L. Curtius, *Die Wandmalerei Pompejis*, 337; V. Spinazzola, *Le arti decorative*, 156.

The best illustrations on a large scale are in L. Goldscheider, *Roman Portraits* (Phaidon Ed.), 120 plates.

(to be continued)

WALTON BROOKS McDANIEL
UNIVERSITY OF PENNSYLVANIA
AND
COCONUT GROVE, FLORIDA

ABSTRACTS OF ARTICLES

Prepared under the supervision of Professor Charles T. Murphy of Princeton University, Princeton, New Jersey.

ANCIENT AUTHORS

Vergil. BETTY NYE HEDBERG. *The Bucolics and the Medieval Poetical Debate.* A popular poetical debate of the 12th and 13th centuries bears only a superficial resemblance to the *Elegies*. The two merge only when the poet consciously combines them at times. There was a long Classical tradition of debate in verse, however, such as Ennius' description of a contest between Mors and Vita, Virtus and Voluptas in the *Punica* of Silius Italicus, and in the epithalamia of Catullus. Roman school exercises, with the popularity of the reprehensio, the suasoriae, and the controversiae; the arguments in Roman satire, and the debate of Elegy and Tragedy in Ovid's *Amores*, are all in this tradition. This long tradition of debate in verse, where the subject of debate was all-important, is the source of the medieval Latin poetical debate, rather than the pastoral debate of the Vergilian type, where the interest was in the artistry of the contestants as singers.

TAPA 75 (1944) 47-67 (Bourne)

Vitruvius. PIERRE GRIMAL. *Vitrue et le Technique des Aqueducs.* Explanations of discrepancies between Vitruvius and Frontinus. Vitruvius' work not a practical hand-book but a theoretical treatise, didactic in plan and style, with abstract principles organized in tradition of schools of dialectic; thus three types of conduit, of masonry, lead or earthenware pipes, presented as equivalent, although masonry construction was far more usual, simple, and economical; general description of triple reservoir in city water-works not based on actual practice, but a recommendation, probably intended for new colonies, revolutionary in its plan for service to individuals, apart from general city supply, on payment basis instead of usual system of gratuitous and special privilege.

RPh 19 (1945) 162-74 (Taylor)

Xenophon. A. PELLETIER. *Les Deux Cyrus dans L'Economique de Xénophon.* *Oec.* 4. 16. 18 refers first to Cyrus the Great, later to the Younger. *Baσιλέυς* in

Xenophon never used without qualification of mere prince or regent, and only applicable here to Cyrus the Great; evidence that Cicero so understood reference; apparent abruptness of change of reference in text, qualified by phrase *εἰ ἐβίωσεν* and force of *γε* as well as whole context, which would have served ancient reader for identification and transition to other Cyrus.

RPh 18 (1944) 84-93

(Taylor)

ART. ARCHAEOLOGY

AMYX, D. A. *A New Pelike by the Geras Painter.* The vase, recently put together from fragments in the University of California Museum of Anthropology, at Berkeley, belongs to the Geras Painter's series of 'domesticated satyrs.' Here one kneads something in a large basin while another pours in wine or water; on the reverse, a third bastens off for more wine or water. Ill. AJA 49 (1945) 508-18 (Walton)

ANGEL, J. LAWRENCE. *Skeletal Material from Attica.* The material shows that a Basic White, Mediterranean combination with Eastern and European Alpine influence formed the original pre-Greek substratum in Attica. There is almost no evidence in Attica now of a Middle Bronze Age invasion of Nordic-Iranians with Nordic-Alpines, and of Eastern Alpines. There is good evidence for an Early Iron Age invasion of peoples bringing Alpine, Dinaroid, and even Nordic-Iranian characteristics; these seem to have been rather rapidly absorbed.

There seems to have been no clear-cut Athenian type. The skeletal material of Classical times tends to confirm the forms of Classical sculpture, as far as it can. But it seems likely that the continuity of nose-forehead profile in Greek drawing and sculpture 'is dominantly an exaggerated convention.' We have no objective measure of variability in Attica, but the population seems no more homogeneous than that of Greece in general.

Many ancient Athenians seem to have suffered from arthritis. There are few examples of fractures, all well set. Teeth are, in general, good. A Hellenistic well deposit yielded about 175 skeletons of infants, mostly new-born, and of 100 dogs; indicates sudden and extreme famine, possibly associated with Sulla's siege of 84 B.C. A negroid skeleton was found, of the Turkish period. Many tables. Ill.

Hesperia 14 (1945) 279-363

(Durham)

AVDIYEV, VESVOLOD. *Achievements of Soviet Archaeology.* Summaries of papers read at meetings of the Academy of Sciences and the Institute of Archaeology, in June 1944.

AJA 49 (1945) 221-5

(Walton)